

BANDERSNATCH

The Newsletter of The Lewis Carroll Society

From The Editor

Work stimulated by Lewis Carroll continues to surprise me. Already we have had an exhibition of the influence of Lewis Carroll and Underground Culture that was one the best rated free events in 'Time Out'. An emoji version of 'Alice in Wonderland' was brought to my attention by a Carrollian which fits well with the conference on translations of Alice that is taking place in Mons, Belgium. There are several talks that link Lewis Carroll and Darwin and also look at the Logic and Philosophy behind the books. Public interest remains wide and deep for Carrollian ideas and culture.

On July 1st Alice's Day in Oxford will be happening. Oxford will be taken over with Alice related activities. You can walk the Lewis Carroll walk with Mark Davies or talk the Lewis Carroll talk at the Story Museum.

Finally, we are always looking for speakers and themes for LCS talks and events where LCS can provide support or input. Please contact any member of the committee or myself to discuss.

Lewis Carroll Society Meetings

Friday 28 April 2017

Dr Simon Hewitt – 'What the Tortoise Said to Achilles'

Friday 2 June 2017

Derek Ball – 'Wide-eyed Dorothea in Wonderland: Consuming George Eliot's curiouser mathematical images'

All events will be held in Gradidge Room (First Floor) at The Art Workers' Guild, 6 Queen Square, London, WC1N 3AT 6:30 for 7pm.

Friday 28 April 2017

Dr Simon Hewitt – 'What the Tortoise Said to Achilles'

Carroll's paper, 'What the Tortoise Said to Achilles', raises a sceptical worry about our basic rules of reasoning that, seemingly, creates problems for our everyday and mathematical beliefs. Dr Simon Hewitt, a researcher at Leeds University with specialist interest in Metaphysics and Mind and Philosophy of Religion will introduce Carroll's paper and relate it to subsequent discussions in philosophy and the contemporary revival of interest amongst logicians. He will also (he tells us) 'hopefully have something to say about how we might get out of the worry towards which Carroll tempts us!'

Friday 2 June 2017

Derek Ball – 'Wide-eyed Dorothea in Wonderland: Consuming George Eliot's curiouiser mathematical images'

Carroll and George Eliot had a number of things in common. Both were novelists publishing their novels at roughly the same time, novels much consumed by Victorians, and both were mathematicians. What Eliot's imagery shares with Carroll's is that there is usually some more subtle mathematics lying behind them. What perhaps is distinctive about Eliot's sometimes outrageous images is that they are almost invariably associated with the tragicomedy in her novels.

Derek Ball obtained a mathematics degree in 1964 and is now a student at Leicester University, and has nearly completed a PhD in the Victorian Studies department, with the title 'Mathematics in George Eliot's novels'.

Events and Activities in 2017

ALICE'S DAY 2017

1 July, Oxford

While the annual Alice's Day in Oxford always promises fun for all the family it is important to include a few scholarly events as well – that is where the Lewis Carroll Society comes in.

This year's theme is Games and Puzzles and the Society is organising three talks which will be given at the Story Museum (www.storymuseum.org.uk) on:

The Games Alice Played:

1. Nothing but a pack of Cards
2. A great huge game of Chess
3. The Queen's Croquet ground

Brian Sibley and David Weeks are giving the 'Nothing but a pack of Cards' talk, which might include some magic card tricks as well and we hope examples of some Victorian playing cards and card games.

Lindsay Fulcher will present 'The Queen's Croquet ground' talk, using material taken from Roger Scowen's two comprehensive booklets on croquet, which he has generously agreed to supply. (Sadly Roger cannot give the talk himself as he is playing chess in Serbia on 1 July.) We also hope to have a small display of croquet sets made by the Jacques family who have not only manufactured croquet sets since 1851, but who are also connected by marriage to Charles Dodgson. – in 1917 Joe Jaques III married Dodgson's niece Irene.

That just leaves 'A great huge game of Chess' and, although I have appealed to the Oxford Chess Club for a speaker, no one has come forward. So, if you have a good knowledge both of chess and of Through the Looking-Glass and feel you can give an

illustrated talk combining the two subjects please contact me (lindsayafulcher@gmail.com) as soon as possible. It's your move!

ALICE'S DAY WALKS

Saturday 1 July, Oxford

Alice's Day walks with Mark Davies, Oxford historian and author, and the only Oxford guide endorsed by the Lewis Carroll Society. Tickets £3 from:

www.experienceoxfordshire.org

Alice in Waterland Walk - 10am and 11.30am is from Oxford Town Hall, St Aldate's

A leisurely near-circular walk of 75 minutes around beautiful Christ Church Meadow. The route will follow waterside paths familiar to the real Alice and Lewis Carroll to highlight in particular the all-important role of the River Thames in the creation of Alice's Adventures.

Alice's Parks and Pleasure Walk - 2.30pm and 4.30pm from Visitor Information Centre, Broad Street

A 90-minute walk through some of the less visited, quieter parts of the city, via the resting place of two Hatters, through University Parks (Pleasure and Delight guaranteed!), to end at 'loveliest building of the plain', the University Museum of Natural History.

Sunday 2 July, Oxford

Alice's Everything (is so strange today) Tour

11am from 83 Alice's Shop, St Aldate's, or
2pm from the Museum of Natural History, Parks Road

A new, extended tour across the city, combining the two separate Alice's Day walks. The two-hour walk will encompass most of the locations of greatest significance to Lewis Carroll and Alice Liddell, passing through a mixture of urban and semi-rural landscapes, historical and modern. Tickets are £7.50 via the Upcoming Events page at www.oxfordwaterwalks.co.uk (reduced to £5 for LCS members: send an email to Mark at towpathpress@btopenworld.com)

Event: ‘Inspired by Alice’ Family Fun Day

Sunday 6 August 2017, 11:00 am – 4:00 pm, Guildford Castle grounds

Entry to the Castle grounds and many of the events and activities will be free. The programme will include live music, performances and readings from the Alice stories and writings of Lewis Carroll, children’s events, stalls and vendors. Bring a picnic or visit one of the many local hostelrys. Guildford Castle is within easy walking distance of Guildford railway station (34 minutes from Waterloo by the fast train).

Event: ‘Alice’s Adventures Underground’

From April 17, 2017 - The Vaults, Launcelot Street, London, SE1 7AD

If your inner Alice is up to it then consider this event. It is held in The Vaults, hidden beneath Waterloo and returning after a sell-out run in 2015. The critically acclaimed Theatre Company, Les Enfants Terribles, in collaboration with ebp, bring their Olivier-award nominated Alice’s Adventures Underground! This is an immersive theatrical event that the more adventurous Carrollian should try to intend. The 2015 show was spectacular, interesting twists on Alice characters and lore, fabulous performances and absolutely jaw-dropping set design. After the show there was even an exclusive bar for attendees with themed cocktails, flamingo croquet and live music - if you’ve never swing danced with a walrus I highly recommend the experience.

Make a series of choices; eat or drink? Grow or shrink? Take tea at the biggest un-birthday party with the maddest of Hatters; let the Cheshire Cat take you hither or thither, or join the underground movement to rise against the fearsome Queen of Hearts.

Event: CONFERENCE ON ALICE IN WONDERLAND – “Say What You Mean and Mean What You Say”

From April 19-21, 2017, University of Mons, Belgium

The conference is organised around the following main areas of enquiry:

- Lewis Carroll (life, journals, other works, etc.)

- Alice in translation
- Adaptations of Alice
- Alice in the (post-)postmodern era

There are three people associated with the Lewis Carroll Society UK who are presenting at the conference. This includes:

- Franziska Kohlt, who is giving the keynote speech: 'Lewis Carroll and his engagement with Science: Challenging popular misconceptions in Lewis Carroll's biography.'
- Kiera Vaclavik, who is giving a talk 'Living out Alice: amateur performance of Wonderland and Looking Glass in the nineteenth century'
- Stephen Folan's talk is on 'Versions of Alice: Experience the game of the film of the book of the dream'

Please visit: <https://justinehouyaux.com/2016/09/12/swym-mwys-conference-on-alice-in-wonderland/> for more details

Event: Lewis Carroll: Logic and Philosophy

May 26, School of Advanced Studies, University of London

The event is free but you must register at <http://www.sas.ac.uk/events/event/8103>

Schedule

- | | |
|-------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|
| 11.00-11.45 | Amirouche Moktefi (Tallinn University of Technology, Estonia)
'What makes a good notation?' |
| 11.45-12.30 | James Trafford (University for the Creative Arts, Epsom)
'Reasoning, normativity, and rules explicit and implicit' |
| 12.30-13.30 | Lunch |
| 13.30-14.15 | Mark Richards (Lewis Carroll Society, UK),
"‘Ah, well! They may write such things in a book’: disentangling Dodgson’s plans from his publications’ |
| 14.15-15.00 | Corine Besson (University of Sussex/Institute of Philosophy)
'Lewis Carroll on the normativity of logic' |
| 15.00-15.30 | Coffee Break |

15.30-16.15 Melanie Keene (Homerton College, Cambridge)

‘Alice’s adventures under glass’

16.15-17.00 Francine F. Abeles (Kean University, NJ, USA)

‘Christine Ladd-Franklin’s antilogism and Charles L. Dodgson’s tree method from a modern perspective’

Event: ‘The Mathematical World of C. L Dodgson

29 May, 2-4.15pm, Oxford University’s Mathematical Institute, the Andrew Wiles Building, Radcliffe Observatory Quarter, Woodstock Road, Oxford OX2 6GG

The meeting will consist of several short talks on various aspects of Dodgson’s mathematical work, and the speakers are expected to be Robin Wilson (OU) on Geometry, Amirouche Moktefi (Estonia) on Logic, Adrian Rice (USA) on Algebra, Iain McLean (Oxford) on Voting, Edward Wakeling (UK) on Mathematical Games, and Francine Abeles (USA) on Dodgson’s legacy.

At 4.30, following the meeting, there will be a mathematical forum at which Prof Ursula Martin will be speaking, probably on a topic related to Ada Lovelace. This session is also open to all, and will be finished by 6 pm.

Tickets are not required for the Dodgson meeting, but it would be helpful if those intending to attend it would inform Robin Wilson [r.j.wilson@open.ac.uk].

Event: Laura White - “Lewis Carroll and Darwin.”

30 May, 17.30 – 19.00, Queen Mary University of London, E1 4NS

Carroll’s Alice books revel in complex jokes about Darwinian theory. But what did Carroll really make of Darwin’s challenge to older thinking about nature, and what then are the satiric objects of his nonsensical jokes, such as the evolutionarily-challenged Mock Turtle? This presentation will examine the evidence concerning Carroll’s views of Darwin and explore the nature of his jokes on Darwinian ideas.

Laura White is John E. Weaver Professor of English at the University of Nebraska-Lincoln and the author of several books on Jane Austen, her last being *Jane Austen’s*

Anglicanism (Ashgate, 2011). She has also published widely on interdisciplinary topics in nineteenth-century British culture and literature, and has recently inaugurated a data-mining site on Austen's diction, Austen Said (austen.unl.edu).

This is a free event but you need to register at:

<https://www.eventbrite.co.uk/e/laura-white-lewis-carroll-and-darwin-tickets-31595031590>



Event: Adventures in Wonderland

From: 13 May–3 September 2017, The Vaults, Waterloo, London

Les Petits Theatre Company invites you to fall down the rabbit hole once more. This is an immersive theatre event that lasts for about 60 minutes and is very popular.

Alice is missing in Wonderland and it's up to you to find her. On entering Wonderland whether you 'Eat me' or 'Drink Me' will determine your unique path. Tumble with the Tweedle twins; follow the White Rabbit and take tea with the Hatter at the Maddest Tea Party of all!

Event: The Hunting of the Snark: A Family Musical Adventure

25 July – 3 September, Vaudeville Theatre, London

This production which had a successful premiere in Cardiff last year, has now dropped anchor in London's West End with a run at the Vaudeville Theatre in the Strand (an appropriate theatre for sea-side exploits!) from 25 July to 3 September.

Inspired by Lewis Carroll's epic 'Agony in Eight Fits', this new interpretation is written by Annabel Wigoder with music and lyrics by Gareth Cooper with a design by Justin Nardella. The Hunting of the Snark is directed by Gemma Colclough.

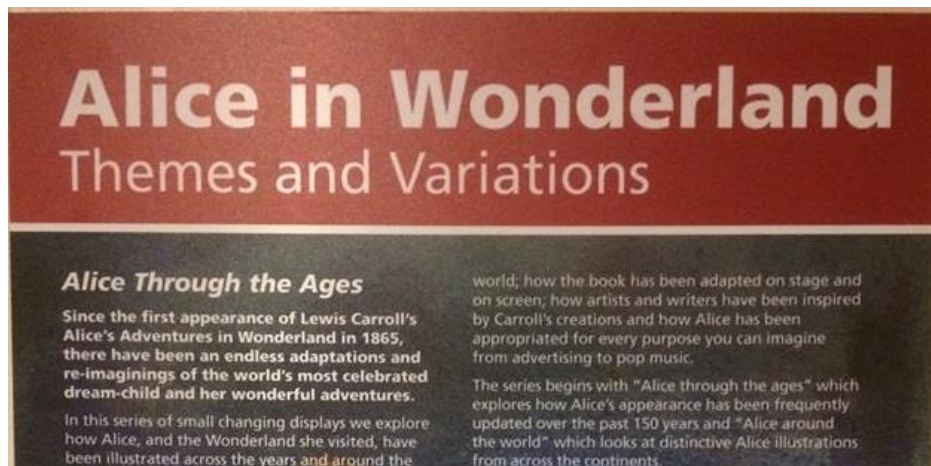
You can contact the Vaudeville Theatre at:

http://www.vaudevilletheatre.org.uk/whats_on.xml

Event: Alice in Wonderland - themes and variations

13 May - 8 July and 15 July - 9 Sept, Guildford Museum

Explore various themes and variations of the famous story by Lewis Carroll.



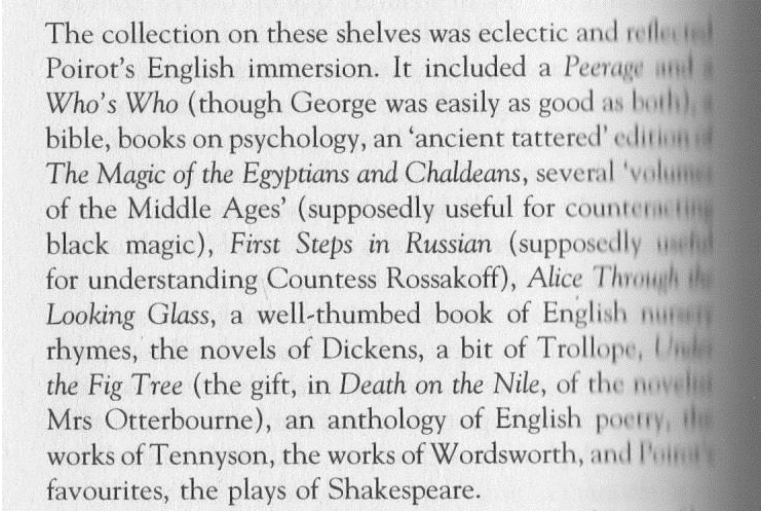
Event: Alice in Wonderland

From: April – June 2017, Touring the UK – Monmouth

Details can be found on <http://www.ballettheatreuk.com/alice-in-wonderland>

Alice in Detectiveland

This description of the library of Hercule Poirot is taken from the book – ‘Poirot - The Life and Times of Hercule Poirot’ by Anne Hart. It looks like Lewis Carroll was involved in stimulating ‘the little grey cells’ of the famous Detective.

A photograph of a book page with text describing Poirot's library. The text is in a serif font and is slightly blurred. It lists various books in Poirot's collection, including a Peerage and Who's Who, a bible, books on psychology, an ancient edition of The Magic of the Egyptians and Chaldeans, several volumes of the Middle Ages, First Steps in Russian, Alice Through the Looking Glass, the novels of Dickens, a bit of Trollope, Under the Fig Tree, an anthology of English poetry, the works of Tennyson, the works of Wordsworth, and the plays of Shakespeare.

The collection on these shelves was eclectic and reflected Poirot's English immersion. It included a *Peerage and Who's Who* (though George was easily as good as both), a bible, books on psychology, an 'ancient tattered' edition of *The Magic of the Egyptians and Chaldeans*, several 'volumes of the Middle Ages' (supposedly useful for counteracting black magic), *First Steps in Russian* (supposedly useful for understanding Countess Rossakoff), *Alice Through the Looking Glass*, a well-thumbed book of English nursery rhymes, the novels of Dickens, a bit of Trollope, *Under the Fig Tree* (the gift, in *Death on the Nile*, of the novelist Mrs Otterbourne), an anthology of English poetry, the works of Tennyson, the works of Wordsworth, and Poirot's favourites, the plays of Shakespeare.

The Raven and the Writing Desk (Continued)

There has been correspondence about the puzzle set by the Hatter at the Tea Party. Neil Bant has made a contribution a little while ago, Lewis Carroll himself provided an answer and a new member has an additional suggestion.

From Rick Hosburn

Aside from being a great fan of Charles Dodgson and his works for most of my life, I was further motivated to join the Society upon re-reading Alice's Adventures and stumbling on what I feel to be an answer to the Mad Hatter's riddle.

"Why is a Raven like a Writing-desk?"

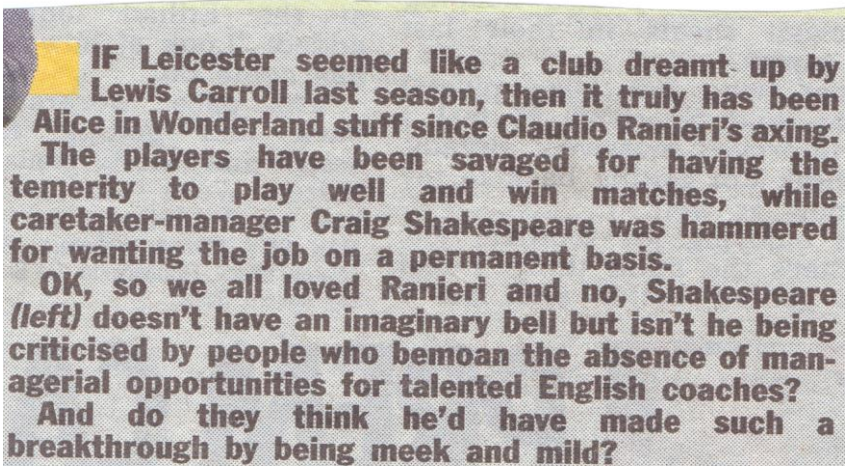
"Because one is a crow with a bill, while the other is a bureau with a quill!"

Apart from being such a neat bit of word play, the RSPB, in its definition of Raven, says: "The raven is a big black bird, a member of the crow family. It is massive - the biggest member of the crow family. It is all black with a large bill, and long wings."

Lewis Carroll on the Sports Pages

From 'The Sun'

Lewis Carroll appeals across the spectrum of professions. There is interest from the textual analysis of the academics to the conversational style of the sports journalist.



IF Leicester seemed like a club dreamt up by Lewis Carroll last season, then it truly has been Alice in Wonderland stuff since Claudio Ranieri's axing. The players have been savaged for having the temerity to play well and win matches, while caretaker-manager Craig Shakespeare was hammered for wanting the job on a permanent basis. OK, so we all loved Ranieri and no, Shakespeare (left) doesn't have an imaginary bell but isn't he being criticised by people who bemoan the absence of managerial opportunities for talented English coaches? And do they think he'd have made such a breakthrough by being meek and mild?

Historical Snippet about C L Dodgson

From Jane Hatcher

As a local historian working in Richmond, Yorkshire, a small bundle of papers recently came into my hands. They concern Richmond School, Yorkshire where Dodgson began his formal education in 1844, boarding in the home of the headmaster, the younger Rev James Tate, and his large family. It is well known that after he left the school, Dodgson kept in touch with the Tate family and often visited them when back at home in Croft.

One letter mentions Dodgson, much later in life. It was written in 1958 and came from a Canadian stockbroker, G Fielding Biggar, whose mother was the daughter of Thomas Fielding Tate, son of James Tate's brother, Rev Francis Blackburn Tate. Thomas Fielding Tate settled in Canada and married a judge's daughter there, but died young in 1881, and his widow brought their young family over to Richmond to be brought up by their grandfather Rev Francis Blackburn Tate and two of his unmarried daughters, Charlotte Tate and Caroline Eliza Wallis Tate, their father's younger sisters.

Mr Fielding Biggar's letter covers at length elaborate details of his branch of the Tate family. He then tells of his mother's link with Dodgson, through going to stay with her maiden aunts Charlotte and Caroline, who after their father's death in 1887 moved to Guildford. Dodgson had moved his unmarried sisters there in 1868. He says "Charlotte and Caroline Tate later moved to Guildford, Surrey, where they ran a very small private school for girls and my mother spent most of her time there. While the family were friends of the Dodgsons in Richmond, it was really in Guildford that my mother got to know Charles Dodgson, who used to take the children on picnics along the river Wey, as did his brother Edwin, who was a missionary but often went to Guildford to visit his six spinster sisters. I understand that all the Dodgsons, with the exception of Fanny, the eldest, were inclined to stutter and it was for that reason that Charles refused to become a priest but remained a deacon and a don at Oxford."

Lewis Carroll Collection

From **Mark Davies**

An important collection of Lewis Carroll books has just been catalogued at Oxfordshire History Centre. They were donated some years ago by Florence Becker Lennon, an American academic, who has written books about this celebrated local author. The collection covers all aspects of his life and works, and includes a variety of editions of his most famous 'Alice' stories as well as poetry, photography and works on mathematics and logic. There are about 130 volumes in the collection, many of which are rare, including around fifty editions which are not represented in the Bodleian Library. These are listed in the Local Studies Collection on our catalogue at www.oxfordshire.gov.uk/heritagesearch and are available for consultation at Oxfordshire History Centre.

Sylvie and Bruno and the Duke of Northumberland

From **Geoff Martin**

I recently purchased a copy of 'An Annotated International Bibliography of Sylvie & Bruno' by Byron Sewell and Clare Imholtz, at the Harrogate Book Fair. The book includes a list of Presentation copies compiled by Edward Wakeling. In the list for Sylvie & Bruno Concluded there is item SBC-89 Percy, which tells us that a copy for the book was presented to 'Percy' (name scrawled out) on May 4th 1897, just after Dodgson met the family on 24th April 1897. (Diary 6 n.117). This is of interest as I have a copy of Sylvie & Bruno dedicated by 'the author' to 'Countess Percy' with the exact same date. It is assumed by Edward Wakeling that the Percy referred to is the 7th Duke of Northumberland. What is interesting is that the copy of Sylvie & Bruno that I own is not listed by Edward Wakeling and the name on the dedication has not been 'scrawled' out, so perhaps both copies were dedicated to the Countess at the time.

Alice in Wonderland as an Emoji Poster

Source **Roger and Pat Scowen**. *Additional material by Stephen Folan*

An emoji is a small digital image or icon used to express an idea or emotion in electronic communication such as the smiley faces that you use in instant messaging. Emojis are almost like modern-day hieroglyphics, An enterprising individual, Joe Hale, has created special emojis and used them to make a four-foot-tall Wonderland Emoji Poster that tells the story of 'Alice in Wonderland'.

The tale begins with a combination of "backhand pointing down," "rabbit," and "heavy large circle," to depict Alice's journey down the rabbit hole. Alice, represented by the princess emoji, encounters a Cheshire "smiling cat face with open mouth emoji," a mad "top hat emoji," and frightening "crown emoji" of hearts. Hale painstakingly translated these images, along with dozens more, from Carroll's original text, layering over 25,000 separate symbols until, "the emoji text was sufficiently dense that [he] could transliterate the emoji back into a crude version of the original."

Joe believes the idea, "Alice in Wonderland translated into emoji," is powerful enough to create images in the reader's mind's eye, and anybody curious enough can develop these images into their own personal Wonderland in their head and escape to that place. People should just use my poster as a visual aid to think about Wonderland, trip out and explore their imagination. Or: be inspired to read some Lewis Carroll!'

Here is an example of his translation of the 'Alice' text to a set of images. If we use 'Do Cats Eat Bats?' It appears as:



Another example: 'And how do you know that you're mad?'



Other Alice quotes as emojis can be seen on twitter account @emojiwonderland

Joe says “this project has taken inspiration from the intensely visual atmosphere of the Disney Alice in Wonderland film, William Burroughs' writings on hieroglyphics and the Buddhist concept of visualisation.”

The poster is available online for \$29.95 at <http://joehale.bigcartel.com/product/wonderland-emoji-poster> and is a must for the serious digital Lewis Carroll collector.

Reviews of Events & Exhibitions

LCS Talk: ' Victoria Lambert – 'Lewis Carroll's Eastbourne: “certainly a good seaside place”

February 17, Art Worker's Guild, London

From Jenny Woolf

On 17th February Victoria Lambert of Heritage Eastbourne gave a large group of Carrollians a fascinating talk about “The Eastbourne that Lewis Carroll Knew.” She began by telling us that Carroll first arrived in Eastbourne in April 1877, on a visit of just a few days. The place obviously made an impression on him, since he noted approvingly that “it is certainly a good seaside place,” and returned there for his own holidays just a few months later, with his sister Henrietta accompanying him.

Victoria had gone through the town's archives and photographic collections to find out what kind of a place Carroll found when he arrived, and "relaxing" was a word that seemed to sum it up; it was a retreat from everyday life. It seems that in the nineteenth century, Eastbourne aimed to offer a pleasant holiday destination for respectable, reasonably well off people. William Cavendish, the 7th Duke of Devonshire, who owned a great deal of land in Eastbourne, must have helped it

achieve this ambition by creating a prestigious resort at Devonshire Park, which was said to be “built for gentlemen by gentlemen.” (Part of this complex still exists today as a tennis club and theatre, Victoria added, although it is very different now from what it was then.)

Devonshire’s buildings were set in a fine park with terraces, walks and a cricket ground, and over the years the attractions grew to include a swimming bath, a roller skating rink and a glassed-in Winter Garden, as well as tennis courts, racquets courts, a music garden and a theatre. It is hardly surprising that Carroll paid his guinea to join very soon after settling into Eastbourne society, and in his diary note of August 7th 1877, he commented that it had rained nearly all day, so he had spent a lot of time reading at the Devonshire Club. Thereafter, his holiday diaries were peppered with references to concerts and events there, either alone or in the company of friends.

I was very interested to learn that Devonshire Park had been such a large and impressive place, but Victoria also made it clear that despite its high aspirations, Eastbourne was not only for the upper middle classes. It offered something for everyone. First amongst its attractions was, of course, the sea, with horse drawn bathing machines lined up on the sand so that lady swimmers could try the waters in relative privacy. All classes and ages could enjoy paddling, sandcastles and beach shows, and the town was surrounded by attractive countryside, with clifftop walks up to Beachy Head and even further. When the weather was wet, there were places to eat, shops, concerts and displays. As Victoria said, it really was a place where you came to enjoy yourself.

She described how many people who visited Eastbourne stayed for several weeks in boarding houses run by local families who also provided cleaning and meals. The more expensive establishments offered what amounted almost to serviced apartments with many bedrooms and private sitting rooms for their guests. On that very first holiday, Carroll and Henrietta stayed at a large boarding house on Grand Parade, and were joined by their sisters Louisa and Margaret and their brother Edwin shortly after arriving. Carroll lost no time in making friends with the house’s other lodgers, and also went out and about calling upon other people in the town to whom he had received introductions. In this way, he set up a loose network of social

connections which lasted throughout the holiday season, often continuing in the following years.

After his family members went home at the end of July 1877, Carroll remained in Eastbourne on his own, but decided to find other, probably smaller lodgings nearby. He ended up staying with a Mrs. Dyer and her family, and his diary records that he was pleased with his “nice little first floor sitting room with a balcony, and bedroom adjoining” at her house at Glenmore Villa, 7, Lushington Road. Carrollians will be familiar with the name of Mrs. Dyer, since Carroll stayed with her on all his subsequent visits to Eastbourne. Victoria had researched some information about Mrs. Dyer, and found out that she was a local woman, married at that time to a post office worker and living in a respectable three storey house near the centre of town with him and their children. From what Victoria said, she was a pleasant and helpful lady, and Carroll certainly liked her. In fact, he even followed her after she moved to another house that was smaller and further away from the town centre and Devonshire Park.

While staying with Mrs. Dyer, Carroll had a curious piece of furniture made for him, and Victoria brought along photos of it for us to see. It was referred to as Carroll’s “bed desk” and he is thought to have rested his paper upon it while writing in bed. He was in the habit of leaving books and some furniture with Mrs. Dyer even when he was not in residence, and so when he died some of his possessions were left behind, and in this way the bed desk ended up being donated to the museum early in the 20th century. In the many questions which arose after the lecture, it was suggested that it might not actually have been a desk for working in bed, but rather an extension to a regular desk, to bring it up to the height Carroll liked his desks to be – he always worked standing up. A curious white abraded mark on the left hand side of the desk then led to some discussion as to whether Carroll had been left handed. There is a longstanding rumour that he was left handed, but it was later decided that this mark might be caused by the constant pressure of Carroll’s left elbow as he wrote with his right hand!

Although some members of the Society had been to Eastbourne many years previously, everyone agreed that Victoria’s talk offered many new insights and valuable background to Carroll’s holidays there, and her talk aroused great interest.

For me Victoria's talk and slides provided some revealing angles on a part of Lewis Carroll's life that mattered to him a great deal, and I joined everyone else who attended in thanking her for giving us this lecture.

Event: 'Alice's Adventures in Underground Culture'

February 1st, Horse Hospital Museum, London

From **Nina Romain**

Alice's Adventures in Underground Culture on February 1 at Russell Square's Horse Hospital certainly boasted some good Alice decor. Visitors could enjoy a huge artistic white magic mushroom that needed a ladder to climb, the White Rabbit's gloves, and "Alice in Wasteland" clothing patches. Viewers could buy rainbow-bright Tenniel illustrations in frames and artist John Coulthart's psychedelic blotter art, each one depicting the book's 12 chapters.

The panel of speakers, facilitated by Nikki Wyrd, debated Carroll's take on sanity and self-image as well as his creations' self-beliefs, as well as their combined influence on art as well as music and film. Carroll even inspired medical terminology with conditions such as the Alice in Wonderland syndrome, where the patient experiences size distortion and believes they are larger or smaller than they are.

It was enough to make everyone pause for what Carroll would have called: "uffish thought" as the panel mentioned that Carroll's text was a revolutionary children's book and nothing as impactful has been published since.

Clips of Jonathan Miller's 1966 "Alice in Wonderland" were played and its controversial Freudian dream logic was mentioned.

The panel debated if Lewis Carroll used laudanum, and pointed out that Alice literally travelling to another world which is Shamanic, as well as changes size, and meets a caterpillar smoking a hookah. However, one panel member pointed out all artists are asked if they use any types of drugs for inspiration, and there is no evidence of the writer experimenting with drugs.

However, Carroll was described as being an unconventional person, and was featured on the Beatles' Sergeant Pepper cover, in 1967. Lennon was inspired by Carroll's Walrus, as he failed to realise the character was an oyster-eating villain. Carroll continued to be a great inspiration to rock bands including US band called Frumious Bandersnatch who had a song about a Cheshire Cat.

The panel also debated that Alice is a strong female proto-feminist character unlike other books of her era mainly filled with all male characters, making the novel very relatable for half the population. Carroll portrays her as active, making own decisions, and towards the end of the novel she rejects the court's authority and announces she doesn't accept their findings as they are: "nothing but a pack of cards".

The panel debated Alice as a feminist icon and symbolises rejection of authority and asks questions, tests reality and keeps pushing to see where it goes. She was compared to singer Janis Joplin who was also strong and vulnerable at the same time.

In the 60s, Alice-based films were marketed as "visual euphoria" and aimed at students, "Smashing Time" as a London based psychedelia with all characters having Jabberwocky names.

The panel also debated the best versions of Alice including "The Annotated Alice" and the language of Wonderland being translated into psychedelic drug use, such as "going down the rabbit hole", and debated which is the "trippiest" Alice? Mervyn Peake was decided to be the trippiest Alice illustrator

The appeal of Alice was summed up by what writer Tom Swifty called Wonderland's "sunny, freewheeling" charm, where anything can -and frequently does - change, even your own height.

www.wonderlandthemusical.com

Event: Auction of Alice Memorabilia

February 8, Mallams Auction House, Oxford

Source **Mallams Press Release and Mark Davies**

A remarkable collection of Alice in Wonderland books and memorabilia, among the largest in the world, took place in February. The Oxford Authors Sale at Mallams on February 8 had more than 3000 Alice items acquired across a 25-year collecting odyssey by the late Thomas Schuster and his wife Greta.

Thomas E Schuster, who died in 2013, aged 76, was an international antiquarian books and prints dealer based in Maddox Street in Mayfair. His interest in English children's literature was first ignited by a client in Japan and he became a recognised expert in the works of Kate Greenaway, Beatrix Potter and the Enid Blyton character Noddy. He published the Kate Greenaway catalogue raisonne in 1986.

But it was Lewis Carroll, who proved a lasting passion for both Thomas Schuster and his wife. Buying at auction, at antique fairs at home and abroad, and through specialist dealers, Alice in Wonderland was the couple's shared hobby for more than a quarter century.

Highlights from the massive collection have been exhibited publicly on two previous occasions: at the Schuster gallery in the late 1990s and at the Tate Modern Liverpool in 2012, as part of an Alice in Wonderland exhibition that later moved to Italy and Germany. Mallams said this is "the first opportunity to view the collection in its entirety - the myriad books, porcelain, artwork, posters, toys, dolls and ephemera that have surrounded the cult of Alice since the earliest years. They range from the rare and academically important to the downright bizarre."

Dodgson was persuaded to write down the story, with the book Alice's Adventures in Wonderland first published in 1865. Every year Oxford celebrates all things Alice, with the annual Alice's Day celebrations scheduled this year for July 1.

Event Wonderland – New Theatre

21 February, New Theatre, Oxford

From **Mark Davies**

Alice is a girl of seven - we all know that. 'Oh no she isn't! 'Not in Frank Wildhorn's musical adaptation, anyway, in which Alice is a mature divorcee with a teenaged daughter. Beyond that crucial difference, there are many similarities with the original, as one might expect. For instance, her adventure occurs on her birthday, but for this Alice it's her fortieth – and it's not exactly a happy birthday, as she has just been sacked from her job, and it is her sensible, level-headed daughter Ellie who keeps her calm and persuades her to see things in perspective.

It is Ellie who is first to be lured into Wonderland by a White Rabbit, though not via a burrow but in the elevator which connects their tiny flat to the grey reality of the urban streets below. Well, normally it does, but on this occasion, with Alice and a timid male neighbour in anxious pursuit, the lift takes them all into the multi-coloured contrast of a land where many familiar Wonderland characters sing, or dance, or expostulate in all the variously unhelpful, amusing, confusing, or wise ways that you would expect – and many that you might not. And also, I'm afraid, some that you might not be able to classify at all, because the music did often overpower the lyrics during the more boisterous numbers. Occasionally too, the conversational dialogues of some characters were a little unclear – and what is the use of theatre-piece, one might ask, with unclear conversations!

Beyond that the sets and costumes were a visual treat, and it all made for a highly enjoyable manipulation of the familiar plot. Or rather, two familiar plots, since a Looking-glass is also a key element, with anyone who ventured through it undergoing a character change which exposed an otherwise hidden side of their nature. So, demure, bookish, obedient Ellie re-emerges as a rebellious, trendy hipster and their self-effacing neighbour as a dashing, suave crooner. And when the Hatter is persuaded to follow their example she (yes, she, rather refreshingly) changes from the downtrodden servant of the Queen of Hearts – played with a pantomime dame bravado which had some of the younger members of the audience in fits of laughter – into an equally domineering tyrant.

It's probably all very profound and philosophical. Or maybe it's just good fun! Whatever, when the trio return to their urban reality, they see it and each other in a different light. Alice had initially been admonished by her daughter when she'd bemoaned her bad fortune and mundane life, claiming that she needed to escape the real world. Having sampled Wonderland, she concludes that the real world may be messy, but it doesn't mean that there aren't wonders to be enjoyed. Overall, it's how this show might also be summarised.

Event: "Alice in Space" Study Day – Dame Gillian Beer

25 February, Stapleford Granary, Cambridge

From Jane Skelly

To celebrate the publication of her new book Dame Gillian Beer presented a fresh understanding of the intellectual world of Lewis Carroll in the light of Edward Wakeling's *The Diaries* and Charlie Lovett's *Lewis Carroll Among His Books*. Beginning with a brief background to Charles Dodgson's – Carroll's real name - family life and the various games he devised for his younger sisters and brothers, which undoubtedly shaped his later fascination with puzzles, we learned that Carroll's library included dictionaries in 27 languages as well as volumes in subjects ranging from botany, evolution and logic, theology, language theory and spiritualism. This provided Dame Gillian with a more complete picture of how Carroll used fantasy to pursue his thoughts on the changing intellectual ideas and attitudes of the time, particularly those of his contemporaries Darwin, Huxley and John Stuart Mill. We also hear he took *Punch* every week and kept a scrap book of his favourite items, some of which may have been precursors to characters and scenes later described in the Alice books.

Dame Gillian spoke of Carroll's interest in philology, and the etymology of words giving an example of his most famous poem, the "Jabberwocky" and how the sequence of syntax makes it so memorable. With the clever use of parody, the first verse was written as a "Stanza of Anglo-Saxon Poetry" an early version which appeared in *Mischmasch* c. 1855. We learn that one of the books in Carroll's library was a dictionary of the Anglo-Saxon language. Later in *Through the Looking Glass* Humpty Dumpty attempts to explain the verse. Carroll saw logic as a linguistic artefact.

The talking flowers in *Through the Looking-Glass* is another example of how Carroll playfully combined parody of the then popular Tennyson poem 'Come into the garden Maud' with recent theories on the origin of language in animal sounds ("the cacophony of the farmyard") propounded by his friend, the philologist, Max Muller and somewhat ridiculed as 'the bow-wow theory'.

"But what could it do, if any danger came?" Alice asked.

"It could bark," said the Rose.

"It says 'Bough-wough!' cried a Daisy.

"That's why its branches are called boughs!"

Puns and parodies are helpful devices in helping children to read. We learn that Lewis Carroll disliked anything that draws a moral. Hence, Isaac Watt's poem "Against idleness and mischief" "How doth the busy little bee" was parodied into "How doth the little crocodile..." which Alice subconsciously recites after struggling to find the words of the original.

Charles Dodgson, the maths don was clearly challenged by some of the more radical mathematical theories of the day. He was devoted to Euclid, whose geometry applies only in the plane and not to curved surfaces and three-dimensional space. But in his alter ego as Lewis Carroll these non-Euclidean insights could be explored and played with in a fantasy world by stepping through the Looking Glass.

We hear that Carroll's use of games and sense of the absurd as mental stimulation was shared by many of his contemporaries. The mathematician James Joseph Sylvester spoke of the need to quicken the minds of students with "the doctrine of the imaginary and inconceivable" and the logician Augustus de Morgan in 1859 wrote that "all that is thinkable is possible; all that is impossible is unthinkable, so far as our knowledge can go". We understand that Lewis Carroll was acquainted with both men and he alluded to the importance of believing in impossible things in the conversation Alice had with the White Queen in *Looking-Glass*.

Alice laughed. "There's no use trying" she said "one can't believe in impossible things. "I daresay you haven't had much practice", said the Queen. "When I was your

age, I always did it for half an hour a day. Why sometimes I've believed as many as six impossible things before breakfast"

Evolutionary theory was discussed and how, in 'Alice' species changes are depicted as transformations: babies becoming pigs, plates and forks becoming birds. Of many of his creatures, human or otherwise Carroll always asked what they lived on. Extinction is fundamental to evolution and this was referenced by the appearance of the Dodo.

There was a short period of discussion and many questions followed.

This was a truly fascinating and memorable talk exploring so many new ideas and insights into the mind of Lewis Carroll at a time of radical intellectual change.

Event: "Alice in Space" Study Day – Dr Zoe Jacques

Dr Zoe Jacques of Homerton College Cambridge presented a paper on 'Alice among the Animals' in which she explored childhood and the animal question in philosophy, observing that every single chapter of 'Alice' includes a conversation with animals both real and imaginary. She explained how Lewis Carroll challenges the dominant order, which places animals below human in an anthropocentric status quo. In 'Alice' all creatures can reason from their own perspective and have a voice that questions humanity's assumed superiority. Some of the examples given were the pigeon, the oysters in the Walrus and Carpenter and even an impertinent pudding. Zoe then talked about Lewis Carroll's personal interest in animal rights, particularly vivisection.

At the close of the afternoon we were treated to a highly entertaining performance of some of Lewis Carroll's poems and a selection of favourite 'Alice' scenarios by actor Adam Mirsky.

A very enjoyable and informative day.

From Roger and Pat Scowen

Seen in 'The Guardian', 18 March 2017, Review, p11

A full page interview by Claire Armistead of Gillian Beer in connection with 'Alice in Space: The sideways Victorian World of Lewis Carroll', published by University of Chicago Press.

Art Inspired by Carroll – Jenny Portlock

Jenny Portlock is an artist who has previously given talks about her 'Alice' wood engravings in London. She now lives in France and has expanded into papier mache and 3D work.



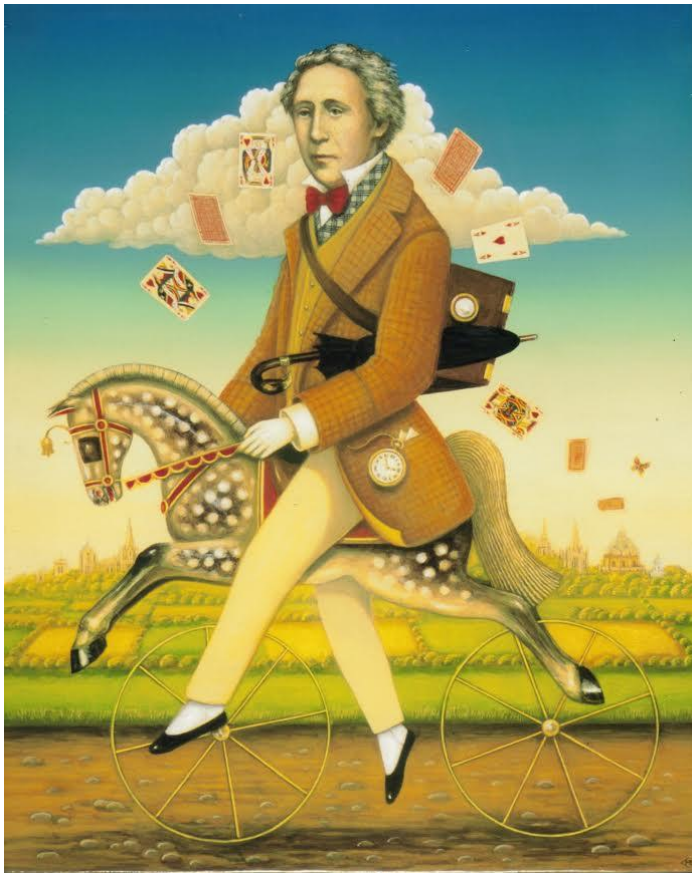
She said that 'while wood engraving is my profession, I really enjoyed this diversion into another medium.'

She still has her 'Alice' engravings for sale and they can be seen on her website under the 'Galleries' section, and then under 'Alice'.

The link to the site is: www.woodengravings.eu

Art Inspired by Carroll – Frances Bromfield

Frances Broomfield is an artist from Warrington, not far from Daresbury which is



possibly the reason for her life-long fascination with the Alice books.

Her work has appeared on the covers of two editions of "Alice's Adventures in Wonderland and Through the Looking Glass" published by Oxford University Press, and also on the French translation of Alice. Harvard University Press featured one of her pictures on the cover of Robert Douglas-Fairhurst's recent book "The Story of Alice: Lewis Carroll and the Secret History of Wonderland".

Frances has also provided illustrations for Cathy Rubin's "The Real Alice in Wonderland" and Catherine Nichols's "Alice's Wonderland"

She has had several exhibitions of her Alice paintings - most recently "The Curious Invention of Lewis Carroll" at Warrington Museum, and "Once Upon A Time in Wonderland" at the Portico Library in Manchester. Videos of both of these exhibitions may be seen on YouTube.

Postcards and prints of her Alice pictures are available from Alice's Shop in Oxford and at the Lewis Carroll Centre at Daresbury.

Her "Alice in Wonderland" 2018 calendar is to be published by Pomegranate USA and will be available from this July.

Frances exhibits her original paintings with Portal Painters, London and reproductions of her work may be obtained from Bridgeman Images.

Recent Books

SNARK: Being a True History of the Expedition that Discovered the Snark and the Jabberwock... and its Tragic Aftermath by David Elliot after Lewis Carroll, Otago University Press, £26.95. Award-winning illustrator David Elliot reveals an amazing literary find: a hitherto-unknown journal in which is faithfully chronicled the full (and shocking) history of the famous Snark hunt – how it all began and what happened after the end of the famous last verse! – set down in word and image by that previously little-considered crew member, the Boots.

Available from <https://www.gazellebookservices.co.uk/GazelleBooks/home.pgm>

Alice in Wonderland by Lewis Carroll with original illustrations by Mabel Lucie Attwell, Macmillan Children's Books, £14.99. First published in 1911, Attwell presented a depiction of Wonderland that capture her characteristic charm without any of the vulgar cuteness of the chubby children featured on her popular postcard art. Macmillan has now produced a handsome edition for a new generation at a budget price.

The Martin Harris bequest

The Society was very pleased to receive In January of this year an extensive collection of books donated by Meg Dillon, the sister of Martin Harris. He was a member in the 80's and is remembered by many senior members. Indeed, Edward Wakeling remembers that in 1987 when he and Mavis Bately set up a fund for Great Ormond Street Hospital, Martin ran the London marathon dressed as the Mad Hatter and called himself 'The Mad Harrier'.

Martin was a mathematician by profession and several of the books are about logic, the remainder are all Alice and LC related.

Contributors

Thanks to: Frances Broomfield, Mark Davies, Lindsay Fulcher, Jane Hatcher, V V Lewis, Geoff Martin, Jenny Portlock, Roger & Pat Scowen, Jane Skelly, Jenny Woolf, Mark Richards, Brian Sibley, Nina Romain, Sarah Stanfield and any unattributed contributors.

Editorial Support: David Meynell, Nina Romain, James Lythgoe

Editor – Stephen Folan, email: stevefolan@gmail.com

Website: www.lewiscarrollsociety.org.uk

Facebook: The Lewis Carroll Society / Twitter: [@LewisCarrollSoc](https://twitter.com/LewisCarrollSoc)

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